Common Council, and claimed their assistance in apprehending Hampden and the four other members of the House of Commons, whose patriotic opposition to the King's measures had led him to denounce them as guilty of high treason, and who had taken shelter in the City to avoid arrest.

During the civil war and the time of the Commonwealth, the Guildhall became the arena of many an important incident connected with the political events of the times; and at a later period, when the government of James II. had become so intolerable that he was forced to abdicate, Guildhall was the spot where the lords of Parliament assembled and agreed on a declaration in favour of the assumption of regal authority by the Prince of Orange, afterwards William III.

Being the place where the citizens have for ages been accustomed to assemble, not only to transact municipal business, but also freely to discuss public grievances, to consider and suggest remedies for great social evils, and to promote the general interests of humanity,—many other events of deep public interest and importance might, if space allowed, be mentioned as having emanated from this celebrated spot.

Guildhall has been famous also for the many sumptuous entertainments which have been given in it to royalty and other personages of distinction at various times, apart from the annual festivity which marks the entrance into office of each Lord Mayor. From the banquet given in 1421 to Henry V. and his Queen, on the successful termination of his campaigns in France,—when Sir Richard Whittington, in addition to the luxuries provided for his royal guests, is said to have gratified and astonished the King by throwing into a fire bonds for which his majesty was indebted to the citizens to the amount of 60,000*l.*—down to the reign of her present Majesty, nearly every sovereign of this country has honoured the City by accepting of its hospitality in the Guildhall. Charles II. showed so much fondness for the civic entertainments, that he dined there as many as nine times in the course of his reign.

THE PORCH.

The chief approach to the hall is by the spacious porch on the south side, erected after the mayor's court and other chambers above stairs, in the reign of Henry VI. Before the present front to the hall was built by Mr. Dance in 1789, this porch stood far in advance of the main body of the building. Mr. Nichols, in his "Brief Account of Guildhall," says, "We are now not able to form a complete idea of it in its original state, having been materially altered either in the reign of Elizabeth or James I. It consisted of two stories. The chief features were a large arch of entrance sustained at the sides by columns having enriched spandrils, with shields containing the arms of England and of Edward the Confessor, two ornamented niches on each side with figures, and two other niches with figures in the upper story. The four lower figures represented Religion, Fortitude, Justice, and Temperance: their attitudes were easy and elegant, and the sculpture good." "The figures in the upper story represented Law and Learning, and were separated by windows and compartments. The porch terminated with a straight parapet and quatrefoil ornaments, over which were placed the royal arms of England in a heavy square frame supported by scrolls. Round the lower part of the balcony were the arms of thirty-four of the City companies."

This description will be rendered more intelligible by reference to the engraving of the old front of the hall, which is prefixed to Mr. Nichols's account.

It is worthy of being remarked that the figures above mentioned, being taken down when the present front was added to the hall in 1789, lay in obscurity in a cellar until Ald. Boydell induced the corporation in 1794 to permit them to pass into the hands of Thomas Banks, the eminent sculptor, who held them in great estimation as works of art, and retained them in his possession till his death. In 1809 they were purchased at the sale of his effects for 100*l.* by Mr. Bankes, M.P. for Corfe Castle. A laudatory notice of them occurs in a paper by Sir Richard Westmacott, published in the Journal of the Archæological Institute, No. II., Oct. 1846; and a notice and correspondence, in which Mr. Lott took a part, appeared also in the *Athenæum* of Oct. 24, and Nov. 14 and 28 of the same year.

"The interior of the porch has suffered no material alteration from its first completion. It consists of two divisions formed by an arch and columns crossing in the centre, having the wall on either side subdivided into smaller compartments, with tracery and quatrefoil turns. The roof is handsomely groined with stone ribs, which spring from the sides and intersect in the centre, having bosses sculptured with various devices, the arms of Edward the Confessor," &c.

THE GREAT HALL.

The length of the Great Hall is 153 feet, its breadth 50 feet, and height 55 feet.

The side walls are uniformly divided each into eight spaces by clusters of columns and mouldings reaching from the pavement nearly to the summit of the cornice, which terminated the elevation in its perfect state: their heights have two ranges of arches between panels, which give additional width to the piers. In the upper tier are handsome windows, which have been closed at various times for the convenience of placing monuments against the sides. The only one that remained on the south side was covered during the repairs and alterations effected about the year 1818. The lower story or dado differs but little in design from the upper. The arches are divided into compartments with tracery in their heads.

At each end of the hall is a large Gothic window occupying the whole width, the details of which will be found worthy of attentive examination. The arches rest on short columns with capitals and bases, and retain in a perfect state their rich tracery. At the point of one of the arches is a shield with the arms of Edward the Confessor, and within quatrefoils in the spandrils other shields with arms. The former are repeated in the corresponding arch, but the latter differ. The modern painted glass, containing in the eastern window the royal arms, and in the western one the arms of the city, was executed by Collins, of the Strand. Beneath the eastern window, under appropriate canopies, and at the back of the spot where the ancient court of hustings is still holden, are statues of King Edward VI., Queen Elizabeth, and King Charles I. These statues stood in front of the Guildhall chapel before that edifice was removed, in 1822: they are said to be the work of an artist named Stone. It appears by an entry in the City records that the figure of Charles I. originally occupied a place on the Royal Exchange.

In the angles at the opposite end of the hall, on lofty octagonal pedestals, are the celebrated colossal figures of the giants Gog and Magog (sometimes called Gogmagog and Corinæus). They are about 14 feet 6 inches each in height. They are the work of a Captain Saunders, a celebrated carver in wood, who lived in King-street, and were executed about the year 1708. They were placed in their present position during the alterations of 1818, having formerly stood on each side of the steps leading to the upper rooms, which steps were where Beckford's monument now stands, the monument then standing against the great western window. There is in one of the rooms above stairs a painting, presenting a good view of the interior of the hall before these alterations were made.

Three of the compartments on the north side of the hall and one on the south contain sculptured monuments erected at the expense of the corporation to the following distinguished persons; viz., Admiral Lord Nelson, by J. Smith, 1810; Alderman Beckford, Lord Mayor in 1762 and 1769, by Moore; the Earl of Chatham, by Bacon, 1782; the Right Hon. W. Pitt, by Bubb, 1813.

The original roof was constructed of timber, corresponding with similar buildings erected about the same period. It was destroyed in the Fire of London. The loss was irreparable. No representation of it is preserved; but it was probably (says Mr. Nichols) little inferior in richness of design and elegance, and excellence of execution and materials, to that of Westminster Hall. The main timbers and arches rested on the clusters of columns at the sides, which are now relieved from any weight, having only large shields placed over them, bearing the arms of the twelve principal companies.

After the destruction of the ancient roof, an additional story was raised to the same height or proportion of the summit of its lofty pitch; the upright walls, which before were only 35 feet in height, being now 20 feet higher; and eight large windows were added on each side, which admit the chief light given to the interior. The ceiling covering this, and rising from eaves, is flat, divided into plain square panels. This departure from the original design was effected under the directions of Sir Christopher Wren.

COURT OF EXCHEQUER.

Near to the head of the flight of steps on the north side of the hall, is the apartment now known as the Court of Exchequer. Before the erection of the courts in the Guildhall-yard, it was called the King's Bench Court. It ranks next in antiquity to the great hall, having been built immediately after it, in the reign of Henry VI., for the court of civic judicature called the Mayor's Court, the sittings of which are still held there. Stow says, "The foundation of the Mayor's Court was laid in the third year of the reign of Henry VI., and of the porch on the south side of the Mayor's Court in the fourth of the said king. Then was builded the mayor's chamber and the council chamber, with other rooms above the stairs." The executors of Whittington glazed some of the windows of the Mayor's Court, as well as of the great hall, on every which window the arms of Whittington were placed."

Stow, also, in another place, speaking of the habits and dresses formerly worn, says,—"For a further monument of those late times, men may beholde the glasse windows of the Mayor's Court in the Guildhall above the stayrs: the mayor is there pictured sitting in habite, party coloured, and a hoode on his head; his sword-bearer before him with an hatte or cappe of maintenance; the common clearke and other officers bare headed, their hoodes on their shoulders."

Mr. Nichols, speaking of this court, says, "All that remains of its decorative features are two handsome niches and figures at one end, and a curiously ornamented square-headed doorway at the side near the entrance." He also says, "At the back of the judges' seats are paintings of Prudence, Justice, Religion, and Fortitude." Since he published his account, however, in 1819, so many alterations have been made that his description no longer accords with the present appearance of the court. There are now several paintings in it, the chief of them being a large picture presented by the late King of the French, representing the reception of an address from the City on his visiting this country in 1844.

THE CRYPT.

The following is Mr. Nichols's description of this interesting portion of the building:—

"The crypt upon which Guildhall is erected may be considered the finest and most extensive now remaining in London, and is not more ancient than the superstructure. Of these kinds of buildings, and which are *not* connected with a second edifice, there can be few more elegantly designed, better constructed, or more ornamented, than the example now under consideration. It is likewise remarkable for the perfect condition of all its members, columns, arches, and groins. The crypt extends the whole length from east to west, and appears to have been always separated into nearly two equal parts by a substantial wall of masonry, having an ancient pointed door, by which only a communication between them was formed.

It will be useless (continues Mr. Nichols) to conjecture the original intention of this division, and almost impossible to state

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